1568/3609

AN

ABSTRACT

OF

ENGLISH

GRAMMAR and RHETORIC:

CONTAINING THE

Chief Principles and Rules of both ARTS, neceſſary to the Writing the Language Correctly and Handſomely.

IN A

New, Eaſy, and Diſtinct Method.

DESIGNED TO

Introduce the Engliſh Scholar to a juſt Notion of the Propriety, and Beauty, of his Mother Tongue.

By *DANIEL TURNER.*

——*Animos* brevitate *tenebo.* Ovid. Met. lib. 4.
——*Neu, longâ ambage, morer vos* —— lib. 7.

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M.DCC.XXXIX.

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BRITISH MUSEUM

TO THE

Reverend Dr. *Watts.*

Revd. *SIR,*

AS you have done me ſo great a Favour as to take an Hour's Survey of this Performance, and let me know, *You had never ſeen any Thing ſo ſhort, that pleaſed you ſo well, if a few Things were altered*; I have taken the Liberty thus publickly to acknowledge my Obligations.

Perhaps, my Readers may think my Gratitude ill plac'd; and, that tho' I have done myſelf an Honour, I have paid no great Compliment to my Patron, in prefixing his *Name*, ſo juſtly diſtinguiſhed among the

DEDICATION.

Learned in the *Nobler Sciences*, to ſo mean a Work of this Nature: But, I perſwade myſelf, they will not ſo much blame my ill Conduct in the Offer, as applaud your generous Condeſcenſion in the Acceptance.

May that Divine Goodneſs and Grace, which in ſo many Reſpects has rendered you a publick Bleſſing, always indulgently attend you, till the great Work allotted you amongſt *us here below*, is compleated! And may you then have a *rich and an abundant Entrance* into the happier Worlds, to more glorious Employments and Pleaſures among *the Spirits of juſt Men made perfect*. With theſe ardent and unfeigned Deſires,

I am,

Reverend SIR,

Your moſt obliged,

And moſt obedient,

Humble Servant,

DAN. TURNER.

THE

PREFACE.

THE *Knowledge of* Engliſh Grammar, *is by no Means to be neglected, by thoſe that are deſirous of writing correctly and properly, in that Language. Merely for the Want of this, there are many Perſons that have had ſeven or eight Years Education in our common Schools, that are not able to write twenty Lines together with any tolerable Propriety, to the utter ſcandal of their Teachers, and the ſhameful expoſing of their own Ignorance. To remedy this Evil, ſeveral learned Men have condeſcended to write* Grammars, *adapted to the* Engliſh *Tongue; ſeveral of which, deſerve the repeated Peruſal of ſuch that have a Mind to take a large and critical View of the Subject. But, I have ſeen none, but what, according to my Idea of Teaching, are too large and burthenſome, or too brief and obſcure for Children in common. I have therefore attempted* An Abſtract of Engliſh Grammar, *in a New Method, wherein I have particularly ſtudied to accommodate the Learner's Memory and Underſtanding, by delivering the Definitions and Rules, with Examples proper to illuſtrate them, in the briefeſt and plaineſt Manner*

ner I could conceive; ſetting moſt of the principal Words in a different Character at the Beginning of the Lines, ſo that, by running the Eye down by the Margin, a Recollection of the moſt neceſſary Terms may be eaſily made.

I have alſo, to make the Engliſh *Scholar yet more complete, and introduce him to an Acquaintance with the Beauty and Elegance of his native Language, annexed a ſhort* Abſtract of Rhetoric, *wherein the moſt uſual* Tropes *and* Figures *are explained in two-line Verſes; the firſt giving the Definition, the other the Example; by which the Matter is comprehended in a very little Room, and conſequently leſs burthenſome to the Memory, than otherwiſe it would have been.*

I have made uſe of the Greek Names, becauſe ſo generally taught in the Schools, but have accented them to prevent a falſe Pronunciation, and given a literal Explication of them, that the Scholar might thoroughly underſtand what he learns.

As to thoſe Things, that I judged were not ſo immediately neceſſary to be learnt by Way of Leſſon, and yet could not well be entirely omitted, I have put them at the Bottom of the Page as Remarks.

I am willing to hope, the Method of this Performance, and the Plainneſs of the Matter, will render it acceptable to all ſuch as are willing to promote an Engliſh Education, *tho' it may be ſo unhappy as to offend the Niceneſs of ſome* Critics. *And,*

I am perſwaded, if our Youth deſigned for Trade *and* Common Buſineſs, *were to learn ſuch a Syſtem of* Grammar *and* Rhetoric *as this, reading daily the* News, Hiſtory, Poetry, *&c. in* Engliſh, *getting by Heart the Meaning of all the hard and uncommon Words they meet with, and were taught to parſe their Leſſons, regulate the Tranſpoſitions, ſupply the* Ellipſes, *and remark the* Tropes *and* Figures, *it would conduce much more towards improving their Minds, and bring-*

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ing them acquainted with the Genius of their Mother Tongue, than learning a little Latin, *as the Phraſe is. And if, beſide all this, according as their Stock of Knowledge encreaſed, they were put upon epiſtolary Exerciſes, after the beſt patterns of Buſineſs and Entertainment, it would bring them, in Time, to expreſs themſelves more agreeably by way of Letter, to their Friends and Correſpondents, than moſt of our common Men of Buſineſs now generally do.*

Nor let it be objected here, that this Way of proceeding would take up too much Time, and hinder the neceſſary Buſineſs of Writing *and* Accounts, *&c. becauſe I am pretty certain, the Maſter, that knows how to divide his Scholar's Time aright, and make one kind of Study a Relief to another, will find the contrary, upon Trial. However, it will be a leſs Hindrance than getting a few miſerable Scraps of* Latin *and* Greek, *after the uſual bungling Method; an Accompliſhment thoſe I am ſpeaking of, have no Manner of Occaſion for, and which generally ſpeaking, after a Year or two's Application to Buſineſs, is entirely loſt, or retained to little better Purpoſe than to render the Owners ſilly Pretenders to Learning, the Admiration of Fools, and Contempt of the Wiſe. I would not be miſunderſtood here, or have my Reader think that I am an Enemy to* Latin *and* Greek: *no; the Antients that wrote in thoſe Languages, having delivered ſuch ſublime and juſt Thoughts, in ſuch a correct and beautiful Turn of Words, will be juſtly admired, as the Patterns and Standards of fine Writing, as long as true Learning, and the polite Arts, are known in the World. Boys therefore of Genius, that have Friends to ſupport them in their Studies, till they arrive at an handſome and uſeful Acquaintance with thoſe Languages, ſhould, by all means, be put upon the learning of them. I only ſpeak againſt the urging them on ſuch Children, that, for Want of Capacity in themſelves, or Ability in their Friends to allow them*

them Time, cannot attain them to any valuable Purpoſe, without neglecting ſuch Things that they might be Maſters of, and would have a neceſſary Call for in their future Lives.

I flatter myſelf, that, as this Abſtract is ſo ſhort and eaſy, it will be of peculiar Service to the fair Sex, to whom a cloſe Application to other long and laborious Helps in this Caſe, on many Accounts, would be very improper; to whom, nevertheleſs, the Writing of good Engliſh, *is a neceſſary Accompliſhment, as well as a very agreeable Ornament.*

And, as the Holy Scriptures abound in figurative Expreſſions, perhaps, Perſons of riper Years, that are deſirous of improving in Divine Knowledge, tho' they may not think it worth their while to trouble themſelves with learning the whole, may find their Account in peruſing the Rhetoric. *There are many ſublime and ſurpriſing Beauties in the* Sacred Books, *proper to entertain a devout Mind, that conceal their Life and Energy from ſuch as are unacquainted with the* Tropes *and* Figures.

I am ſenſible I have fallen far ſhort of Perfection in this Attempt; but, I hope there are no Errors but what the Candid and Impartial, that have engaged in this dry and laborious Study of Grammar, will be willing to forgive, or cenſure with Lenity.

Hempſted, in Hertfordſhire, Dec. 28, 1738.

D. TURNER.

AN

AN ABSTRACT OF *English Grammar, Rhetoric,* &c.

PART I.

CHAP. I.

A Definition of Grammar and its Parts.

1. GRAMMAR, is the Art of Speaking and Writing properly.
2. Its parts are four, (viz.) *Letters, Syllables, Words, Sentences.*
3. *A Letter* is the mark of a ſingle ſound. In Engliſh there are 26.

REMARKS.

2. I Have made Choice of this Diviſion, becauſe I tho't it the moſt natural and eaſy, and comprehending all that can be ſaid on the Subject of Grammar.
3. The *j* and *v*, commonly called the *i* and *u* conſonant, being different from the *i* and *u* both in ſhape and ſound, I have called them by different names.

a, *b*, *c*, *d*, *e*, *f*, *g*, *h*, *i*, *j*, *k*,
a, bee, ſee, dee, e, eff, jee or gee, atch, i, ja, ka,

l, *m*, *n*, *o*, *p*, *q*, *r*, *ſ* or *s*, *t*, *u*, *v*
ell, em, en, o, pee, ku, ar, eſs tee, yu, vee,

w, *x*, *y*, *z*.
double yu, eks, wi, zed.

1. *A Syllable* is a diſtinct perfect ſound; made of one or more letters;
as, *a*, *it*, *man*, *ſaid*, *ſtrength*, *pen-ny-worth*, &c.

2. *A Word* is the ſign of a thought in writing or ſpeaking, made of one or more letters;
as, *I a man*, *an horſe*, *goodneſs*, *truth*, &c.

3. *A Sentence* is ſo many words as expreſs our mind or meaning;
As, *God is good. We muſt all die. My horſe is loſt*, &c.

CHAP. II.

Of Letters.

4. LEtters are of two ſorts, (viz.) *Vowels* and *Conſonants*.

5. *A Vowel* makes a perfect ſound of it ſelf: There are five of them;
as, *a*, *e*, *i*, *o*, *u*; to which add *y* when it ſounds like *i*; and *w*, if it ſounds as *u*.

6. *A Diphthong* is two vowels join'd in one ſound or ſyllable;
as, *ai* in *pain*, *ea* in *creature*. But *ea* in *creator* is not a dipthong.

7. *A Tripthong* is three vowels join'd together in one ſound;
as *e*, *a*, *u*, in *beauty*, *i*, *e*, *u*, in *lieu*, *adieu*, &c.

8. *A Conſonant* cannot be perfectly ſounded without a vowel;
as, *b* is *bee*, *f* is *ef*, *t* is *tee*, &c.

1. *A Liquid* is a conſonant making ſome ſort of ſound without a vowel.
Such are theſe four, *l*, *m*, *n*, *r*. The other conſonants are mutes.

2. *A Mute* cannot be ſounded without a vowel.

CHAP. III.

Of the Sound of the Letters, &c.

§ 1. *Of the Vowels.*

3. THE Vowels have a long and a ſhort ſound; as, in *Sign* the *i* has a long ſound; but in *Sin* it ſounds ſhort.

4. All the vowels ſound ſhort with a ſingle conſonant at the end;
as, *gap*, *met*, *bit*, *ton*, *tun*, &c.

5. They ſound long if *e* be added at the end;
as, *gape*, *mete*, *bite*, *tone*, *tune*, &c. This *e* is called *e final.*

6. (*A*) has alſo a broad ſound like *au*, before *ll*, *ld*, and between *w* and *r* and *t*;
as, *bald* ſounds (bauld), *fall* ſounds (faul), *war* (waur), *water* (wauter).

7. The ſound of *a* is ſometimes loſt in pronouncing;
as, *Pharaoh* ſounds (Pharoh), *parliament* (parliment), *chaplain* (chaplin).

8. (*E*) has for the moſt part a ſhort ſound; but with *e final*, and for *ea*, *ei*, *ie*, *ee*, *eo*, it is long;
as, *theſe*, *here*, *beaſt*, *receipt*, *ſhield*, *believe*, *people*, &c.

REMARKS.

1. (*S*) is by ſome called a liquid, and ſometimes indeed ſeems to be ſo; but (S) *ſuæ cujuſdam poteſtatis litera eſt.* *J*, *X*, and Z are called double conſonants, becauſe they have a kind of double ſound.

1. The *E* is not pronounced at the end of words, nor ſometimes elſewhere;
as, *rape*, *make*, (not *ra-pe*, *ma-ke*) alſo *heart* ſounds (hart), *hearth* (harth).

2. (*I*) ſounds long before *gh*, *gn*, *ld*, *mb*, *nd*, like *y* before *er*, and *on*, like *u* before *r*;
as, *light*, *ſign*, *child*, *rind*, &c. *collier* (collyer), *bullion* (bullyon), *ſir* (ſur).

3. The (*I*) is obſcurely pronounced in *evil*, *devil*, &c. and loſt in *veniſon*, &c.

4. (*O*) ſounds long before *ll*, *ld*, *lt*, *lſt*, *ugh*, and *r* with a conſonant after it;
as, *toll*, *bold*, *colt*, *hoſtler*, *though*, *ford*, *ſword*, &c.

5. The (*O*) is obſcurely ſounded or rather loſt before *n*; as, *Hatton*, *mutton*, &c.

6. (*U*) ſounds long before a ſingle *conſonant* in the middle of a word;
as, *curious*, *purity*: except the conſonant ſounds double; as, *Bury*.

7. The *U* is omitted in ſound after the hard *g*; as *gueſs*, *guile*, &c.

§ 2. *Of the Dipthongs.*

8. Theſe 6 generally ſound both Vowels, viz. *ai*, *au*, *ee*, *oi*, *oo*, *ou*;
as, *fair*, *laud*, *bleed*, *void*, *food*, *houſe*, &c. but *blood* *ſounds* (blud).

9. Theſe 9 often ſound ſingle, or loſe, and alter their ſound, viz. *aa*, *ea*, *eo*, *eu*, *ei*, *ao*, *eo*, *ue*, *ui*.
As, *Aaron* (Aron), *head* (hed), *people* (peeple), &c.

REMARKS.

1. Except in foreign words, as *Penelopé*, *Phœbe*, &c. and where there is no other vowel, as *be*, *we*, *me*, and the like. Its alſo omitted both in ſound and writing by apoſtrophe; thus, *lov'd* for *loved*, *mov'd* for *moved*, *heav'n* for *heaven*.

6. Some ſound the *u* long in *Bury*.

§ 3. *Of the Conſonants.*

1. (*B*) loſes its ſound before *t*, and at the end of a word, after *m*;
as, *debt* ſounds (det), *doubt* (dout), and *lamb* (lam), &c.

2. (*C*) has two ſounds, one hard like (*K*) before *a*, *ou*, *l*, *r*, and one ſoft like (*S*) before *e*, *i*, *y*;
as *can* ſounds (kan), *cord* (kord), &c. *ceaſe* (ſeaſe) *city* (ſity), &c.

3. The ſound of (*C*) is loſt before *K* and after ſoft *S*;
as *back*, *ſcience*, &c.

4. (*D*) loſes its ſound before *g* and after *n*; as, *badge*, *ribband* (bage, ribban).

5. (*G*) has two ſounds, one hard before *a*, *o*, *u*, *l*, *r*; the other ſoft, like *j* before *e*, *i*, *y*;
as, *gate*, *gone*, *glean*, *grove---gem*, *giant*, *Egypt*, &c.

6. The (*G*) is loſt in ſound before *n* and *m* in the ſame ſyllable;
as, *ſign* (ſine), *phlegm* (phlem), *gnaw* (naw), &c.

7. (*H*) is loſt at the end of a word after a vowel, and always after *r*;
as, *Jehovah*, *oh!* &c. *rhetorick*, *rhume*, &c.

8. (*L*) often loſes its ſound before *k*, *n*, *f*, *m*, and elſewhere;
as, *calf* (Caf), *alms* (ams), *talk* (tauk), *Lincoln* (Lincon).

9. (*N*) is not heard in the ſame ſyllable after *m*;
as, *hymn* ſounds (him), *damn* (dam), nor after *l* in *kiln* (kill).

13. (*P*)

REMARKS.

2. (*C*) in foreign words ſounds hard, like *k* before *e* and *i*; as, *Sceptick*, *Sceleton*, *Aceldema*, *Cis*, *Cenchrea*, &c.

5. (*G*) is hard before *e* and *i* in proper names and foreign Words; as, *Gethſemane*, *Gilboa*. Soft in *George*, *Geoffry*.

6. *Seraglio* ſounds (ſéralîo).

7. (*H*) at the beginning of words only gives an aſpirate to the following vowels; as in *hat*, *hand*, &c.

1. (*P*) is not ſounded before *ſ* and *t*; as, *pſalm* (ſaam), *empty* (emty).

2. (*Q*) always takes *u* after it, and ſometimes ſounds like *k*;
as, *queen*, *quick*, &c. —*Oblique* (oblike), *maſquerade* (maskerade), &c.

3. (*S*) ſounds hard like *z* between two vowels, and at the end of plurals, and verbs ſingular;
as, *viſion* (vizyon), *hands* (handz), *loves* (lovz).

4. (*Ti*) ſounds like (*ſh*) before a vowel; except *s* before the *t*, or *er* and *eſt* follow it;
as, *nation* (naſhun), but *queſtion* (queſtyon), *mightïer*, *mightïeſt*, &c.

5. (*V*) ſounds a little harder than *f*; as *vain*, *fain*; *fir*, *vir*.

6. (*W*) loſes its ſound before *r*, and after *s*; as *wrap* (rap) *ſword*, &c.

7. (*Y*) ſounds like double *e* at the end, but with a ſmall accent;
as, *liberty* (libertee), *mighty* (mightee); or it may ſound (liberti), &c.

§ 4. *Of the Double Conſonants.*

8. (*Ch*) in words purely Engliſh, ſounds like (*tſh*), in French Words (*ſh*);
as *church* (tſhurtſh), *cheap* (tſheap), *machine* (maſheene), &c.

1. (*Gh*)

REMARKS.

4. (*Ti*) keeps its proper Sound in proper Names in the Bible; as *Shaltiel*; and in ſome plural Numbers, as *Beauty*, *Beauties*, &c. *CI* and *Si* ſound *ſh* before a Vowel, like *ti*.

7. (*Y*) is ſounded either *ee* or *i* in poetry, according as the rhyme requires.

8. (*Ch*) In moſt words derived from the Hebrew, Greek, and Latin, ſounds hard like *K*; as *chaos* (kaos), *Chriſt* (kriſt), Except a few, *Cherubim*, *Rachel*, &c. The Syllable *arch* is ſounded by ſome like *ark*, eſpecially if a vowel followed it; as, *Archangel* (Arkangel).

1. (*Gh*) lengthens the ſound of the foregoing vowel; and ſometimes ſounds *ff*;
as *light* (lite), *might* (mite), *cough* (coff), *laugh* (laff).

2. (*Ph*) ſounds like *f* in the ſame ſyllable; as *Philip* (filip), but *Clap-ham.*

3. (*St*) ſounds like (*ſs*) before *le*; as, *thiſtle*, *whiſtle*, (thiſsle, &c.)

4. (*Th*) ſounds hard like *dh* in *thy*, *that*; ſofter in *thigh tharp.*

§ 5. *Of the Capitals or Great Letters.*

5. A great letter is not proper in the middle of words.

6. A great letter begins every name of *God*, and his titles, attributes, &c.
as, *God*, *Lord*, *Almighty*, *Holy*, *Jeſus*, *Spirit*, *Saviour*, &c.

7. A capital begins alſo proper names, and titles of perſons, places, ſhips, &c.
As, *Paul*, *Peter*, *Duke*, *Earl*, *London*, the *Sunderland*, &c.

8. A capital muſt begin every *Book*, *Chap.* *Verſe*, *Bill*, &c. and after a full ſtop.

9. A capital muſt begin every line in poetry; and every emphatical word.

10. *I* and *O* when ſingle muſt be capitals; as, *I* went to *London*, not *i* went, &c.

PART.

REMARKS.

1. (*Gh*) is not ſounded where it thus lengthens the ſound. It ſounds hard *G* in *Ghoſt*, and others.

PART. II.

CHAP. I.

§ 1. *Of Syllables.*

1. EVery ſyllable muſt have a vowel in it; as, *bnd* is not a ſyllable.
2. As many diſtinct ſounds you find in a word, ſo many ſyllables:
   Thus, in *pro-per-ty* there are three, in *a-bo-mi-na-ble* there are five.

§ 2. *Rules for the Dividing of Syllables.*

3. A conſonant between two vowels goes to the latter, except *x*;
   as, *relate*, is *re-late*, *paper* is *pa-per*, &c. but *ox-en*, *ex-alt*.
4. Two conſonants of the ſame kind in the middle muſt be parted;
   as, *better* is *bet-ter*, *man-ner*, *com-mon*, &c.
5. Two vowels coming together, ſounding diſtinct, muſt be parted;
   as, *cre-ate*, *No-ah*, *ru-in*, *Chlo-e*, &c.
6. In general you may divide them as they are moſt eaſily and diſtinctly ſounded;
   as, *ask-ed*, *bas-ket*, *de-ſpiſe*, *diſ-perſe*.

§ 3.

REMARKS.

3. The double conſonants *ch*, *ph*, *th*, *ſh*, *bl*, *br*, *ſt*, and others proper to begin a word, moſt generally go to the latter ſyllable.

When an ending ſyllable is put to a word, the conſonant keeps to its word; as, *read-eſt*, *ſeem-ing*, not *rea-deſt*, &c.

Take

§ 3. *Rules for Spelling.*

1. In general ſpell words after the hardeſt and fulleſt ſound.

2. (*C*) muſt never be put between two Conſonants, except before *h*; as, *think*, not (*thinck*); but *ſtench*, *bench*, &c.

3. (*C*) is put before *k* after a ſhort vowel; as, *lack*, *pick*, &c.

4. (*Ch*) after a ſhort vowel at the end of a word, takes *t* before it; as, *Dutch*, *crutch*, &c. except a few; ſuch as, *much*, *which*.

5. (*D*) comes before ſoft *g*, after a ſhort vowel; as *badge*, *wedge*, &c.

6. (*G*) hard after a long vowel takes *ue* after it, at the end of the words; as, *plague*, *prorogue*, *fatigue*, &c.

7. For *l* write *ll* at the end of a word of one ſyllable, after a ſingle vowel; as, *ſhall*, *fill*, *full*, &c. but if more ſyllables, ſingle *l*; as, *ful-fil*, &c.

8. Obſerve the ſound of *ſh*, before *al*, *an*, *ate*, *on* and the like, written with *ti*, *ci*, *ſi*; as, *nation*, *ingratiate*, *antient*, *ocean*, *expatiate*, *ſpecial*, &c.

9. Double *s* generally ends after a ſhort vowel, a few excepted; as, *leſs*, *confeſs*, *toſs*; but *this*, *is*, *his*, &c.

10. The ſound of *z* between two vowels write with *s*; as, (vizyon) *viſion*, &c.

11. The ſound of *us* in words of more than one ſyllable write *ous*; as, *righteous*, *gracious*, *famous*, &c.

12. Obſerve when the ſound *x* is written with *cc*, *ct*, *cts*; as, *accept*, *acceſs*, *reflection*, *acts*, &c. but *reflection*, or *reflexion*.

REMARKS.

Take particular notice where letters are omitted in the pronunciation; read much, practiſe ſpelling on the moſt uncommon Words of your Leſſons, and write frequently.

1. At the end of a word write *y* after the ſound *a*; *w* after *o*; and *y* for *i*; *w* for *u*; as, *day*, *lay*; *dy*, *ſpy*; *low*, *grow*; bou is *bow*, plou is *plow*.

CHAP. II.

Of Quantity and Accent.

2. QUantity is the length of the ſound of any ſyllable *long*, or *ſhort*.

3. *Dipthongs* are long, except when one vowel only is ſounded.

4. A vowel after a ſingle conſonant lengthens the foregoing vowel; as, *cūrious*, *bāking*, *pūrity*, &c. except the conſonant ſounds double.

5. Words ſpelt the ſame, but meaning differently, if names, have the firſt ſyllable long; as an *ābſent* friend, a *cōnvert*, good *cōnduct*, &c.

6. But if they ſignify actions, the laſt ſyllable is long; as, to *abſēnt* himſelf, to *convērt one*, to *condūct* the affair.

7. When an ending is put to a word of one ſyllable, the word is long; as, *peāce-ful*, *sīn-ful*, *goōd-neſs*, *cūrſ-ing*, &c.

8. When a prepoſition is put to a word, the word is long; as, *allūre*, *defēr*, *prefēr*, *corrūpt*, *ſurprīze*, &c.

1. When

REMARKS.

N. B. That the quantity of the ſyllable does not here reſpect the length of the vowel, but the accent; as in *ſinful*, the (*i*) is ſhort, but (*ſin*) long.

Note alſo, The rules for quantity and accent being ſo numerous, and liable to ſo many exceptions, I have mentioned but a few, juſt to give the learner a general idea of the nature of the thing; for nothing but a cloſe application to the beſt writers and ſpeakers, will make him perfect in this point.

1. When *en* or *le* obſcurely end a word of two ſyllables, the firſt ſyllable is long; as, *trōuble, gārden, heāven*, &c.

2. When an ending is put to a word of two ſyllables, the long ſyllable keeps ſo; as, *prōfit, prōfitable, adjoīn, adjoīning*, &c.

3. In words where *ti, ci, ſi*, ſound *ſh*, the ſyllable before the ſound *ſh*, is long; as, *nātion, abominātion, deprēciate*, &c.

4. *Accent*, is the laying a force or ſtreſs of ſound on any ſyllable; as, on *hor* in *abhór*, and *pen* in *pénny*, &c.

5. The accent is commonly laid on the ſyllable, with a long vowel.

6. In words of two ſyllables, whoſe vowels are both ſhort or both long, accent the firſt; as, *háppy, príváte*, &c.

PART. III.

CHAP. I.

§ 1. *Of Words, their ſorts and kinds.*

Words are Primitive, Derivative, or Compound.

7. A *Primitive* word, is not derived of, or does not come from, another word; as, *gold, fiſh, baſe, hedge*, &c.

8. A *Derivative* word, comes from another, of which and an ending ſyllable its made; as, *gold-en*, from *gold*, *baſe-ly* from *baſe*, &c.

9. A *Compound* word is made up of one or more words; or a primitive with a ſyllable before it; as, *hedge-hog, cart-rope, in-moſt, de-part*, &c.

Words are alſo called,

1. *Poſſeſſive*, if they imply poſſeſſion; ſuch are, *my*, *our*, *a man's*, &c.

2. *Demonſtrative*, if they point out ſome particular; as, *this*, *here*, &c.

3. *Relative*, if they refer back to words foregoing, called *antecedent*; as, *which*, *whom*.

4. *Interrogative*, if they aſk queſtions; ſuch are, *what? where? why?*

Words, as the parts of ſpeech, are of ſeven ſorts, viz.

5. *Noun* or *Subſtantive*, *Adjective*, *Verb*, *Adverb*, *Conjunction*, *Prepoſition*, *Interjection*.

6. A *Subſtantive* is the name of a thing it ſelf; can't take the word *thing* after it; as, *a man*, *an horſe*, *virtue*, &c. we can't ſay, a man *thing*, &c.

7. An *Adjective* ſhews ſome mark or quality of a thing; takes the word *thing* after it; as *good*, *bad*, *tall*: We may ſay *a good thing*, *a tall thing*, &c.

1. A

REMARKS.

5. I uſe the words *Noun* and *Subſtantive* indifferently one for the other, to ſignify the name of a thing. The parts of ſpeech are commonly reckoned eight, *viz Noun*, *Pronoun*, *Verb*, *Participle*, *Adverb*, *Conjunction*, *Prepoſition*, *Interjection*. But the ſubſtantive and adjective ſeem to me to be as diſtinct parts of ſpeech as the verb and adverb; and the pronoun is either ſubſtantive or adjective; the participle a peculiar ſort of adjective; and therefore I have ſaid the parts of ſpeech are ſeven. I had divided them into four, *viz. Noun*, *Adjective*, *Verb*, *Particle*; but as the word *particle* ſignifies a little part, I thought it did not well agree with ſome adverbs, ſuch as *unqueſtionably*, and therefore have preferred the above ſevenfold diviſion. *Note alſo*, That the ſame word may be ſometimes one, ſometimes another part of ſpeech; as the word (*round*). If I ſay a *vaſt round*, or compaſs, its a noun; if *a round table*, its an adjective; if *round* or *around* the houſe, its a prepoſition. So *love*, if it denotes a paſſion ſo call'd, its a noun; if it denotes the *act* of loving, its a verb.

1. A *Verb* affirms, aſks, bids of *doing*, *ſuffering*, or *being*; takes *I* or *it* before it; as, *I love*, *you run*, *he is*: where *love*, *run*, *is*, are verbs.

2. An *Adverb* ſhews the *time*, *manner*, *place*, *number*, *quantity*, &c. of the verb; as, *well*, *ſadly*, *here*, *there*, *once*, *twice*, *more*, *enough*, &c.

3. A *Conjunction* joins or connects words and ſentences together; ſuch are, *but*, *if*, *nor*, *unleſs*, *either*, *although*, &c.

4. A *Prepoſition* ſhews the relation of word to word; no ſenſe without its word after it; as, *to*, *of*, *by*, *from*, *with*, &c. muſt be *to* ſomething, &c.

5. *An Interjection* ſtands among others to denote ſome paſſion of the mind; as, *O! Oh! Alaſs! Hey day! Ha! He!* &c.

§ 2. *Of the Noun, or Subſtantive.*

6. The *common* noun, names things in general; as *a man*, *a city*.

7. The *proper* names ſome particular of the common; as *Peter*, *London*.

8. The *perſonal*, or *pronoun*, is uſed inſtead of the proper, to denote perſons; as, *I*, for my name; *thou* or *you*, for your name; *he and ſhe*, for his or her name.

9. There are *three perſons*, or general heads of diſcourſe, in the perſonal noun.

10. In the *firſt perſon*, we ſpeak of our ſelves; as *I*, if one; *we* and *us*, if more.

11. In the ſecond,—*to* another preſent; as *thou*, or *you*, if one; *ye* or *you*, if more.

12. In the third,—*of* another abſent; as, *he*, *ſhe*, *it*, if one; *they them*, if more.

The Nouns have,

13. *Numbers* (two) ſhewing one from more.

14. The *ſingular* ſpeaks but of one only; as, *a man*, *a tree*.

1. The

1. The *plural* ſpeaks of more than one; as, *men, trees.*

2. *Genders* (two) ſhewing the difference of the ſex or kind.

3. The *maſculine*, or *male*, is the *he*; as, *a man, a boy.*

4. The *feminine*, or *female*, is the *ſhe*; as, *a woman, a girl.*

5. Its *neuter*, or *it*, when neither *he* nor *ſhe*; as *a tree, it grows.*

§ 3. *Of the Adjective.*

6. A *Noun Adjective* ſhews ſome mark or quality of a thing; as, *good, bad.*

7. A *Pronoun Adjective* ſhews ſome perſonal relation; as, *my, our*, &c.

8. A *Participle Adjective* ſhews a property of the noun, tho' it comes from, and ſignifies much like, a verb; as, *ſeeing, ſeen*; of which,

9. Thoſe ending in *ing* have an active ſignification; as, *a loving friend.*

10. Thoſe ending in *d, e, n, t*, have a paſſive ſenſe; as, *a ruined man, a made lie.*

1. From

REMARKS.

8. All words in (*ing*) are not participles adjective; as *a good underſtanding, a fine writing*, killed by *drinking*, are ſubſtantives, the latter of which (to wit, drinking) is what is called *a gerund*. So when we ſay *he is writing*, its a gerund or ſubſtantive. For tho' the Latins would expreſs that by the verb in the preſent tenſe, as *ſcribit*; yet if you ſuppoſe the Engliſh phraſe to be elliptical, and ſupply it thus, *he is* at the buſineſs of *writing*, it plainly appears to be a gerund. Perhaps it may be queſtioned whether the participle paſſive uſed with the verb *am* be an adjective; as I *was loved*, becauſe it would be odd to ſay *I was loved, thing*. To which it may be anſwered, that other adjectives are liable to the ſame exception; as, *I am vile; I was ſad.*

9. The participle in *ing* has not always an active ſenſe; as, if I ſay a *writing deſk*, the deſk is not active.

1. From the verb *am* come the participles *being* and *been*; as, *I being cold*, made a fire; *I have been* a ſoldier.

§ 4. *Of the Compariſon of Adjectives.*

2. *Adjectives* whoſe ſignification may be more or leſs, form compariſon; thus a thing may be *ſoft, ſofter, ſofteſt*; hence the adjective is called,

3. *Poſitive*, if ſimple and uncompar'd; as *Anne* is *fair*.

4. *Comparative*, if compared one degree by adding *r* or *er*; as *Cloe* is *fairer*.

5. *Superlative* if compared one ſtep more, by adding *ſt* or *eſt*; as *Phillis* is *faireſt*.

6. Sometimes the compariſon is made by *more*, *moſt* or *very*, or *exceeding*; as, *fair*, *more fair*, i. e. *fairer*; *moſt*, *very*, or *exceeding* fair, i. e. *faireſt*.

§ 5. *Of the Verb.*

7. The verb *Active* denotes a thing acting; making ſenſe before *it*; as, *James loves*, *the horſe kicks*, &c. I can ſay *I love* it.

8. The *Paſſive* denotes a thing acted upon; its made of *am* and the perfect participle; as *James* is *loved*; *the horſe* was *kicked*.

9. The *Neuter* ſhews the *being*, *manner*, *ſtate*, &c. of a thing; and is no ſenſe before *it*; ſuch as, *I am*, *it ſnows*, *I ſit*, &c. I can't ſay, *I ſit it*.

The Verbs have,

10. *Numbers* (two) as before in the noun ſingular and plural.

1. *Perſons*

REMARKS.

2. Some form the compariſon irregularly; as, *good*, *better*, *beſt*, *bad*, *worſer*, *worſt*, and ſeveral others.

7. Theſe *actives* in Latin have the accuſative caſe after them, and are called *Tranſitives*, becauſe the action ſeems to paſs upon the object; as *I ſtrike a dog*, the act of ſtriking paſſes on the dog. *Intranſitives* are neuters.

1. *Perſons* (three) as before in the perſonal noun, *I love, you love*, &c.

2. *Moods* (four) ſhewing the manner and ſtate of the verb; as poſſible, conditional, &c.

3. The *Indicative* plainly ſhews, tells, or aſks; as *I eat, doſt* thou *eat?*

4. The *Subjunctive* depends on another verb, and denotes *condition, power*, &c. as *Chriſt came* that *he might ſave* us; where *ſave* is ſubjunctive.

5. The *Imperative* bids, prays, grants; as, *do you burn, let him love.*

6. The *Infinitive* is not confin'd by number or perſon; as *to love.*

7. *Tenſes* or times of *doing, being*, &c. five:

8. The *Preſent* is the time *now*; as, *I write* or *do write.*

9. The *Imperfect* is the time *paſt*, but not finiſh'd; as, *I* did *write* or *wrote.*

10. The *Perfect* is the time *paſt*, finiſhed; as, *I* have *written.*

11. The *Pluperfect* is the time *paſt*, with reſpect to another paſt; *I* had *written.*

12. The *Future* is the time *to come*; as, *I ſhall* or *will write.*

1. In

REMARKS.

7. Perhaps the tenſes may be better divided thus, into twice three.

Preſent	*Imperfect*,	I write, do write, or *am* writing, *now*, but not done.
	Perfect,	I have written, *now*, and done.
Paſt	*Imperfect*,	I did write, wrote, or was writing, *paſt*, but not done.
	Perfect,	I had written, *paſt*, and done, when you came.
Future	*Imperfect*,	I ſhall or will write, or be writing, *hereafter*, but not done.
	Perfect,	I ſhall or will have written, *hereafter*, and done.

1. In Engliſh we expreſs the *Mood* and *Tenſe* by theſe helping verbs or ſigns, viz, *do*, *have*, *will*, *ſhall*, *may*, *can*, *muſt*, *ought*, *am*, or *he*, with *to* and *about to*.

Indicative.

2. *Do* is emphatically the ſign of the *Preſent*,
3. *Did*, from *do*, emphatically the ſign of the *Imperfect*,
4. *Have*, the ſign of the *Perfect*,
5. *Had*, from *have*, the ſign of the *Pluperfect*,
6. *Will* and *ſhall*, the ſigns of the *Future*.

Subjunctive.

7. *May*, denotes liberty,
8. *Can*, denotes power,
9. *Muſt*, denotes neceſſity, } Signs of the *Preſent*,
10. *Might*, from *may*,
11. *Cou'd*, from *can*,
12. *Wou'd*, from *will*,
13. *Shou'd*, from *ſhall*, } Signs of the *Imperfect*,
14. *Might*, *cou'd*, *wou'd*, *ſhou'd*, *have* ſigns of the } *Perfect*,
15. *Might*, *cou'd*, *wou'd*, *ſhou'd*, *have had* ſigns of the } *Pluperfect*,
16. *Will*, and *ſhall*, *have* ſigns of the *Future*.

17. *Do*, or *let*, with command or conſent; or the verb without the perſon, is the Imperative.

18. *To*, before a verb, is the *Preſent*; *to have*, the *Perfect*; *about to*, the *Future*, Infinitive.

19. *Am*, or *be*, with a *perfect* participle, is the ſign of the *Paſſive voice*.

REMARKS.

1. *Ought*, denotes duty, and takes *to* after it, by which it introduces the Infinitive Mood; as, *I ought to learn*. *Note alſo*, that *do*, denoting action; *have*, poſſeſſion; and *am* or *be*, denoting being; are ſometimes uſed as perfect verbs, with other ſigns before them; as, *I can do*, *He may have it*, *We ſhall be there*. But *am* or *be*, never take *do* nor *did* before them; we don't ſay, *I do am*, &c.

6. When we only ſimply foretel, we uſe *ſhall* in the firſt perſon, and *will* in the reſt; as, *I ſhall write*, *you will*, *he will*, *they will* write. But when we promiſe, threaten, or engage, we uſe *will* in the firſt perſon, and *ſhall* in the reſt; as, *I* and *we will* write, *you*, *he*, *ye*, *they ſhall write*.

CHAP. II.

§ 1. *Of the Declining, or Variation of Words.*

1. THE *Common Noun* is declined only in *Number.*

2. The *ſingular* is made *plural* by adding *s*; as, *hand*, in the plural is *hands*; *book*, *books*; *pen*, *pens*, &c.

3. If the *ſingul.* ends in *ch*, *ſh*, *ſs*, *s*, or *x*, the *plur.* is made by adding *es*; as, *church*, is plur. *churches*; *buſh*, *buſhes*; *fox*, *foxes.*

4. The *ſingul.* in *f* or *fe* is made plur. by changing thoſe letters to *ves*; as, *calf*, plural *calves*; *half*, plural *halves*; *wife* plural *wives.*

5. Some are *irregular*; as, *man* makes *men*; *ox*, *oxen*; *foot*, *feet*, &c.

6. Some are uſed in both numbers alike; as, *a ſheep*, plural *ſheep.*

7. Proper names of *cities*, *rivers*, *virtues*, *vices*, *metals*, &c. have no plural.

8. Some have no *ſingular*; ſuch as, *bellows*, *bowels*, *thanks*, *tongues*, &c.

9. The *perſonal noun*, or *pronoun ſubſtantive* thus.

10. The perſons		1.	2.	3.
11. Before the verb	*ſing.*	*I*;	*thou*, or *you*;	*he*, *ſhe*, *it.*
	plu.	*we*;	*ye*, or *you*;	*they.*
12. After the verb and prepoſit.	*ſing.*	*me*;	*thee*, or *you*;	*him*, *her*, *it.*
	plu.	*us*;	*ye*, or *you*;	*them.*

13. Before the verb *who*, } The ſame in all
14. After a verb and prepoſit. *whom*, } the perſons in both numbers.

§. 2.

REMARKS.

4. Except *hoof*, *roof*, *grief*, *relief*, and thoſe in *ff*, which take *s*, as, *roofs*, *ſnuffs*; but *ſtaff*, *ſtaves.*

6. So *ſwine*, *deer*, &c.

§. 2. *Of the diſtinguiſhing the Sex.*

1. The gender, or ſex, is diſtinguiſhed by a different word; as m. *man*, f. *woman*; m. *boy*, f. *girl*; m. *ſloven*, f. *ſlut*.

2. Sometimes by prefixing ſome word, as, a quality, or adjective; as, m. *man-ſervant*, f. *maid-ſervant*; m. *he-goat*. f. *ſhe-goat*.

3. Sometimes by adding *eſs* to the *male*, we have the *female*; as, m. *heir*, f. *heireſs*; m. *lion*, f. *lioneſs*; m. *count*, f. *counteſs*.

4. Two, by changing *tor* into *trix*; as, m. *adminiſtrator*, f. *adminiſtratrix*; m. *executor*, f. *executrix*.

§ 3. *The Adjective is undeclined.*

5. Except *this*, plural *theſe*; and *that*, plural *thoſe*.
6. And alſo, except the *pronoun adjective*; thus:

7. Perſons.		1.	2.	3.
8. With the noun,	*ſing.*	*my*; *thy*, or *your*;		*his*, *her*, *its*.
	plur.	*our*;	*your*;	*their*.
9. Without the noun,	*ſing.*	*mine*, *thine*, or *yours*,		*his*, *hers*, *its*.
	plur.	*ours*,	*your*,	*theirs*.

10. *Mine* and *thine*, are alſo uſed with the noun if it begin with a vowel; as, *mine arm*, *thine eye*, when we ſpeak emphatically.

11. *Who*, the pronoun relative or interrogative, makes *whoſe*, an adjective.

12. *No*, is uſed with the noun, *none* without it; as, *no wine? none*.

13. *Enough*, for quantity, is ſometimes written *enow*, for number.

14. The word (*a*) is uſed before a conſonant, but (*an*) before a vowel; as, *a ball*, *an oak*.

REMARKS.

1. The *m* and *f*, before theſe words, ſtand for *maſculine* and *feminine*. 8. *Note*, his, is *m.* her, hers, *f.* its, *n.*

§ 4. *Of the Verb declined through the Theme.*

1. The regular verbs, from the Imperfect Tenſe (without the ſign) and the Perfect Participle alike, both from the Preſent, by adding *d* or *ed*.

Preſ. Tenſe.	Active Part.	Imper. Ten.	Perf. Partic.
I	a	I	
Love,	*Lov-ing.*	*Loved,*	*Loved.*
Save,	*Sav-ing.*	*Saved,*	*Saved.*
Starve,	*Starv-ing.*	*Starved,*	*Starved.*
Form,	*Form-ing.*	*Formed,*	*Formed,* &c.

2. Some are irregular in forming the Imperfect Tenſe and Perfect Participle, though both alike.

Teach,	*Teaching.*	*Taught,*	*Taught.*
Read,	*Reading.*	*Read,*	*Read.*
Seek,	*Seeking.*	*Sought,*	*Sought.*
Catch,	*Catching.*	*Caught,*	*Caught.*
Hear,	*Hearing.*	*Heard,*	*Heard,* &c.

3. Some are yet more irregular, forming the Imperfect Tenſe and Perfect Participle different; as,

See,	*See-ing.*	*Saw,*	*Seen.*
Do,	*Do-ing.*	*Did,*	*Done.*
Get,	*Gett-ing.*	*Got,* or *gat,*	*Gotten.*
Am, or *be,*	*Be-ing.*	*Was* or *were,*	*Been.*
Lie,	*Ly-ing.*	*Lay,*	*Lain.*
Shrink,	*Shrink-ing.*	*Shrank,*	*Shrunk.*
Hide,	*Hid-ing.*	*Hid,*	*Hidden,* &c.

§ 5. *The*

REMARKS.

1. The theme ſhews all the difficulty of the Engliſh verb, and its moſt material variation.

2. The verb *read*, we pronounce in the imperfect and participle *red*. *Note*, the perfect participle always takes *have* before it, when uſed as a verb. The active participle is made by adding *ing* to the preſent tenſe; but generally leaving out the *e* at the end of the preſent tenſe; as, *love, loving*.

3. *Note*, that the *ed*, or *'d*, in the paſt times, is changed to (*t*) after *c, ch, ſh, f, k, p, x*, and hard *s*, and *th*, and *l, m, n, r*, if a ſhort vowel go before; as, *plac'd, wak'd*, are *plac't, wak't, ſup't*, &c. So *ſmell, ſmel't*.

1. The Word *am*, or *be*, whether Sign or Verb, *thus*.

	Singular.				Plural.			
	I,	you, or thou,	he		we,	ye, or you,	they	
Pesent Tense absolute,	*am*,	*are*,	*art*,	*is*,	—— *are*,	*are*,	*are*	} loved.
conditional,	*he*,	*be*,	*beest*,	*be*,	—— *be*,	*be*,	*be*	
Imperfect Tense, absolute,	*was*,	*was*,	*wast*,	*was*,	—— *were*,	*were*,	*were*	
conditional,	*were*,	*were*,	*wert*,	*were*,	—— *were*,	*were*,	*were*	

2. The Verb active thus:

Presente Tense,	*love*,	*love,'st*,	*love's,th*,	—— *love*,	*love*,	*love*,
Imperfect,	*loved*,	*loved,'st*,	*lov'd*,	—— *loved*,	*loved*,	*loved*,
Presente Tense,	*get*,	*get,'st*,	*get's,eth*,	—— *get*,	*get*,	*get*,
Imperfect,	*got*,	*got,'st*,	*got*.	—— *got*,	*got*,	*got*.

3. Thus far without the signs: But with the signs in manner following.

Indicative Mood.

	Singular.				Plural.		Active.	Passive.	
	I	you, or thou,	he, she, he,	—— we	ye, you,	they,			
Presente,	*do*,	*do, doest*,	*does, doth*,	—— *do*,	*do*,	*do*,	love,	[*am*,	loved.
Imperfect,	*did*,	*did,'st*,	*did*,	—— *did*,	*did*,	*did*,	love,	[*was*,	
Perfect,	*have*,	*have, hast*,	*has, hath*,	—— *have*,	*have*,	*have*,	loved,	*been*,	
Pluperfect,	*had*,	*had,'st*,	*had*,	—— *had*,	*had*,	*had*,	loved,	*been*,	
Future,	*shall*,	*shall,t*,	*shall*,	—— *shall*,	*shall*,	*shall*,	love,	*be*,	
	or *will*,	*will,t*,	*will*,	—— *will*,	*will*,	*will*,			

Subjunctive

REMARKS.

1. Observe the verb *am*, having no signs before it in the Presente and Imperfect Tense, I have included it in Brackets; where I have used the signs; to denote the signs are to be omitted before them.

2. The verb Active, as you may see under figure 2, is used in the presente and imperfect tense without the signs; but in no other.

3. We have no passive verb; the verb *am* and perfect participle, being used for it.

Subjunctive Mood.

	Singular, I,	you, or thou,	he, she, it,	Plural, we,	ye, or you,	they,	Active,	Passive
Present,	*may*,	*may'st*,	*may*,	*may*,	*may*,	*may*,	love,	*be*, loved.
	can,	*can'st*,	*can*,	*can*,	*can*,	*can*,		
	must,	*must*,	*must*,	*must*,	*must*,	*must*,		
Imperf.	*might*,	*might*, 'st,	*might*,	*might*,	*might*,	*might*,	love,	*be*, loved.
	cou'd,	*co'ud*, 'st,	*cou'd*,	*cou'd*,	*cou'd*,	*cou'd*,		
	shou'd,	*shou'd*, 'st,	*shou'd*,	*shou'd*,	*shou'd*,	*shou'd*,		
	wou'd,	*wou'd*, 'st,	*wou'd*,	*wou'd*,	*wou'd*,	*wou'd*,		
Perfect,	*might*, &c.						have,	loved, *been*, loved.
	cou'd, &c.						have,	
	shou'd, &c.						have,	
	wou'd, &c.						have,	
Pluperf.	*might*, &c.						have, *had*,	loved, *been*, loved.
	cou'd, &c.						have, *had*.	
	shou'd, &c.						have, *had*,	
	wou'd, &c.						have, *had*,	
Future,	*shall*, or *will*, &c.						have,	loved, *been*, loved.

Imperative Mood.

1.	*let me*,	*do you*,	*let him*,	*let us*,	*do ye*,	*let them*,	love, *be*, loved.

Infinitive Mood.

Present,	no persons nor numbers,	to love, to *be*, loved.
Perfect,		to have, loved, *been*,
Future,		about to, love, *be*, loved.

PART

REMARKS.

1. In the strictest sense, the Imperative has only the second person; for, if I say, *let* me, or *let* him, the address implies a second person; and the word *let* is imperative, and not the verb after it.

PART. IV.

Of Sentences.

CHAP. I.

§ 1. *Some Obſervables.*

1. TO make ſentences, the words muſt be put rightly together; as, *I learn to write now*; not *write to now learn I*, or the like.

2. A ſentence is *ſimple* or *compound*.

3. A *ſimple* ſentence, has one verb finite in it; as, *I live, Life is ſhort*.

4. A *compound* ſentence, is two or more ſimple ones joined by a couplet; as, *I live*, but *muſt die*; *Life is ſhort*, and *Art is long*.

5. The noun of which the verb affirms, is called the *Subject*; as, *I am*; *John* is *dead*; *the horſe runs*. Here *I*, *John*, *Horſe*, are ſubjects.

6. The noun on which the action of the verb paſſes, call the *Object*; as, *He* killed *John*; the *Horſe* kicked *Tom*. Here *John*, and *Tom*, are *Objects*.

7. An adverb, infinitive mood, or clauſe, may be the *Subject* or *Object*; as, *rightly* is *wiſely*; *the boys playing truant* made *the horſe run*.

1. The

REMARKS.

3. A verb Finite, is any verb, not of the Infinitive Mood. 5. Here being is affirmed of *me*, and death of *John*. This *Subject* is the ſame thing as the Nominative Caſe in Latin. The *Object* is the Latin Accuſative. 7. An Infinitive Verb has *to* before it.

1. The *Subject* anſwers *who*, or *what*, before the verb; the *Object whom*, or *what*, after it; as, *ladies* drink *tea*; who drink? *ladies*, the *Subject*; what? *tea*, the *Object*.

2. All nouns are of the third perſon except *I* and *thou*, and their plurals.

§ 2. *Of the Concords.*

3. The ſubject and its verb, muſt be of the ſame *Number* and *Perſon*; as, *the pens* are *good*; *thou writeſt*; *cocks crow*.

4. After divers perſons, the verb agrees with the worthieſt in the plural; as, *Tom* and *You walk*; (not walks) *You* and *I*, *we ſwim*, (not *ye* ſwim.)

5. The firſt perſon is worthieſt, the ſecond next. Two ſingulars make a *Plural*.

6. A collective, or noun of number, may have a verb *ſingular* or *plural*; as, *the mob* is, or are *unruly*; a *part* is, or are *gone*.

7. The *Pronoun* muſt be of the ſame number and perſon it ſtands for; as, *the boys are come*, *let* them *read*; (not *him*, or *ye*.)

8. If the *pronoun* is the ſubject, ſay, *I*, *thou*, or *you*, *he*, *ſhe*, *it*, —— *we*, *ye*, or *you*, *they*.

9. If the *Object*, or after a prepoſition, *me*, *thee*, or *you*, *him*, *her*, *it*, —— *us*, *ye*, or *you*, *them*; as, *I love thee*, or *you*; (not *me* love *thou*) *he ſees her*; (not *him ſees ſhe*).

CHAP.

REMARKS.

1. Thus, whatever anſwers to *who*, or *what*, before the verb, is its *Subject*; to *whom*, or *what*, after it with the ſubject, is the *Object*.

3. The firſt Concord. Here *are*, is the third plural, becauſe *Pens* is ſo. And *Crow* the third plural, becauſe *Cocks* is ſo. Therefore, if I had ſaid the *Pens* is good, it had been falſe Grammar. *Note*, Becauſe the verbs Neuter have their actions (if any) terminating in themſelves, the word or clauſe after them, may be called the *Predicate* word or clauſe; as, *James* is *dead*. Here *dead*, is not the *Object*, but the *predicate* word after the verb *is*, which joins the *Subject* and *Predicate*, and therefore called *Copulative*.

CHAP. II.

§ 1. *The Conſtruction or right placing of the Noun and Verb.*

1. THE *Subject*, and its dependents put before the verb; the *Object*, and dependents after; as, *Chriſt the Son of God*, will judge, *us all according to our works*.

2. In a queſtion, the *Subject* comes after the verb; as, *are* you *there? is* Tom *here?*

3. In a queſtion, if the verb has its ſigns, the *Subject* is between them and the verb; as, *does* John *ſtay? ſhall* we *go? was* he *there?*

4. In a queſtion, if the verb has two ſigns, the *Subject* is between them; as, *cou'd* Cælia *have forgot? muſt* he *have the money?*

5. The *Subject* comes after the ſigns, *had*, *were*, *did*, *might*, *cou'd*, &c. implying *if*; as, *had* he *known*; i. e. if he had: *were* you *to hear*; i. e. if you were.

6. The *Subject* comes between the ſign and its verb after, *nor*, *neither*, *never*, &c. as, *nor cou'd* ſhe *bear it*; *never ſhall* we *ſee him*, &c.

7. When *there*, or *it*, comes before the verb, the *Subject* comes after it; as, *there came* a boy; i. e. a boy *came*; *it is baſe* to lie; *i. e.* to lie *is baſe*.

8. The *Object* often emphatically comes before the verb and its *Subject*; as, *thoſe actions* I abhor; *i. e.* I abhor *thoſe actions*.

REMARKS.

1. Here *Chriſt*, is the ſubject; *us*, the object; *will judge*, the verb; the reſt depending words.

3. The ſubject alſo comes between *do*, and the verb, in a command, or conceſſion; as, *do* you *ſtay*.

8. We ſay emphatically, *ſays I*, *ſays he*; then *came* Phillis.

§ 2. *The Conſtruction of the Adjective.*

1. Poſſeſſive adjectives, and all others generally ſtand before the noun; as, *a man's hand*, *your houſe*, *great men*, *fair women*.

2. Two adjectives joined emphatically, come after the noun; as a *man* both *wiſe* and *valiant*; a *woman fair* and *virtuous*.

3. The verb *am*, comes between the adjective and its noun; as, *righteous* are *thy ways*; or thy ways *are* righteous.

4. *The*, *a*, *this*, *that*, *all*, *more*, *each*, &c. come before the noun and other adjectives; as, *this man*; *all theſe wiſe men*; *each baſe deed*.

5. If the adjective be comparative with, *ſuch*, *ſo*, &c. (*a*) comes between it and the noun; as, *ſo great* a *gift is too ſmall* a *reward*.

6. *A*, and *an*, come only before a ſingular; (*the*) before both ſingular and plural.

§ 3. *The Conſtruction of the Adverb, Conjunction, Prepoſition*, &c.

7. THE *adverb*, if it ſhews the quality of the verb, comes after it; as, *he talk'd* learnedly; *we live* happily.

8. The adverb after (*now*) in a queſtion comes before the verb; the like doe ſome adverbs of time; as, *how* happily *he lives*, when *he comes*.

9. When the adverb belongs to, or compares the *adjective*, it's put before it; as, *very rich*; *ſo baſely done*; *miſerably poor*.

1. *Not*

REMARKS.

2. We alſo ſay, a *fair* and *virtuous woman*, but the other above is moſt emphatical.

1. *Not, never, ſurely,* and the like, generally come between the ſign and the verb; as, *he is* not *come*; *you will* never *do it*; *we can* ſcarcely *ſee.*

2. The *conjunction* comes between the words and ſentences it joins; as, *I'll ſee* whether *he's come*; *you* and *I can't ſtay.*

3. Some *conjunctions* begin clauſes; ſuch as, *why? if, where, for, becauſe,* &c. as, why *did you?* altho' *he knows*; if *you have,* &c.

4. The *prepoſition* comes between the words whoſe relations it ſhews; as, *the memorial* of *the death* of *Chriſt* for *our ſins,* &c.

5. *(Of)* denotes that one thing is another's; as its *cauſe, effect, poſſeſſion, part,* ; as, *temple* of *Solomon*; *maker* of *the world*; *nib* of *the pen.*

6. *(Of)* denotes collection, partition, the means by, matter about, out of, *&c.* as, *a handful* of *flowers*; *nine* of *the ten cups* of *ſilver,* &c.

7. *(Of)* is uſed after words of knowledge, ſkill, fear, guilt, memory, and contrary; as, *wiſe* of *heart*; *dread* of *dying*; *forgetful* of *me,* &c.

8. *(For)* is uſed after words of getting, doing, *&c.* to the uſe of another; as, *bought* for *me*; *chicks* for *my my ſupper*; *bad* for *the head.*

9. *(For)* denotes, on a party, fitneſs, inſtead of, during, end, *&c.* as, *he is* for *the whigs*; *too big* for *me*; *a pen* for *paper*; *lives* for *ever.*

10. *(To)* denotes the perſon or thing, endowed, addreſſed, compared, &c. as, *given* to *me*; *ſold* to *him*; *told* to *him*; *ſpoke* to *me*; *like* to *this.*

11. *(To)* is uſed after words of applying, tendency, motion, calling, *&c.* as, *ſent* to *him*; *apt* to *teach*; *went* to *town*; *call'd* to *ſchool.*

REMARKS.

4. See more of the prepoſitions where they are explained. As for the adverb, its place is not to be learned ſo well by rule as obſervation.

CHAP. III.

Of Compound Sentences.

1. A *Compound Sentence*, is made by the help of coupling words; ſuch as, *nor*, *and*, *but*, *if*, *ſo*, *as*, *ſuch*, *as good as*, *who*, *which*, &c.

2. If a relative word be the couple, uſe *who* for perſons, *which* for things; as, *the man* who *ſtole it*; *the cup* which *you loſt*.

3. The word (*that*) may be uſed inſtead of who, or which, as a relative; as, *the pen*, that, or which *you made*; *the man*, that, or who *came*.

4. If more words than one are the couple, they may be parted; as, *dogs bark*, and *foxes* alſo; a *book* as good as *yours*, or, as good *a book* as *yours*.

CHAP. IV.

Of Figurative Conſtruction.

5. *Tranſpoſition* places words out of their natural order; thus, *now came ſtill evening on*; i. e. *now ſtill evening came on*.

6. The *Prepoſition* is often put out of its place; as *what he ran for*; i. e. *for what*, and *whom did you give it to*, i. e. *to* whom did, *&c.*

1. *El-*

REMARKS.

5. *Tranſpoſition*, is uſed only to make the ſentence run eaſy: it is more frequent in verſe than proſe; in both, care ſhould be taken, that while we pleaſe the ear, we don't darken the ſenſe.

1. *Ellipſis*, or ſuppreſſion, is the leaving out a word, or words, in a ſentence; as, here's *two pens*, *one* (pen) *for you*, and *one* (pen) *for him.*

2. Thus, a word is left out if it comes to be repeated in the ſame clauſe.

3. A word is omitted if it's plainly underſtood; as, *the next door to my father's* (door) *is the* (ſign of the) *roſe.*

4. If a word be emphatical, it muſt be repeated; thus, if *you run*, *I'll run*; *a* good *man leads a* good *life.*

5. At the beginning of a paragraph, a whole clauſe is left out; thus, after I had ſaid, *the reaſons why I believe him to be the man, are three*; I ſhould begin, *firſt*, (reaſon why I believe him to be the man is) *becauſe I*, &c.

6. In a relative ſentence, the antecedent is not repeated; as, *This is the cup*, *which* (cup) *you loſt*; *the pen*, *which* (pen) *I found.*

7. The relative words themſelves, are ſometimes left out; as, *the man* (which) *you expected*; *the pen* (which) *you loſt.*

8. The prepoſition and conjunction, are ſometimes omitted; as, *tell it* (to) *him in proſe and* (in) *verſe*; *I think* (that) *I know him.*

A P-

REMARKS.

1. Here the words to be omitted, are included in a parentheſis, and in a different character. To illuſtrate both theſe figures, obſerve the following lines, from the 9th *book* of *Milton's paradiſe loſt*, a part of *Adam*'s ſpeech to *Eve.*

Bold deed, thou haſt preſum'd, advent'rous *Eve!*
And peril great provok'd, who thus haſt dar'd,
Had it been only coveting to eye
That ſacred fruit, ſacred to abſtinence;
Much more to taſte it; under bann to touch, *&c.*

In the natural order with the *Ellipſes*, thus;

(O) adventerous *Eve!* thou haſt preſumed *(upon)* a bold deed,

APPENDIX.

1. IN a conditional Sentence, *eth*, or, *s*, in the third perſon ſingular of the verb, is oft omitted; as, *if he come*, for if he comes, or cometh, *&c.*

2. We uſe (*this*) to denote a perſon or thing, next or preſent; as, *this man*, *here.*

3. We uſe (*that*) to denote a perſon or thing, diſtant or abſent, as, *that boy*, there.

4. *All*, *more*, *moſt*, in the ſingular, denote *quantity*; in the plural, *number*; as, *all* the *wine*, *more beer*, *moſt duſt*; *all men*, *more boys*, *moſt books.*

6. *Each*, and *every*, are uſed in the ſingular only; as, *each*, and *every boy*, not boys.

7. *Sundry*, and *both*, are uſed only with plurals; as, *ſundry men*; *both books.*

8. We uſe (*many*) with (*a*) in the ſingular, in a peculiar way, to denote ſeveral; as, *many a man*, *many a book*; i. e. many men, *&c.* diſtinctly, one by one.

9. We uſe *never a man*, for *no men*, diſtinctly, one by one.

1. The

REMARKS.

deed, who haſt dared (*to act*) thus, and (*thou haſt*) provoked great peril (*againſt us*, *if*) it had been only in coveting to eye that ſacred fruit; (*which fruit was*) ſacred to abſtinence, much more (*in coveting*) to taſte it, to touch (*which was*) under bann. ——This paſſage and others in *Milton*, are very much obſcur'd by theſe two figures.

1. The relative, and its dependents, come between the ſubject and verb; as, *Paul*, who was once a perſecutor, *was a great apoſtle.*

2. The adjective relative may, but the ſubſtantive, may not repeat, its antecedent; as, *the boy, which* (boy) *wrote it*; *the boy who*, but not (who boy.)

3. Obſerve, that *him, it, them*, and the like, are relatives, in ſome reſpects; as, I have ſix pens, *will you buy* (*them?*) i. e. the pens.

4. Take heed of uſing two relatives for one; as, *I found the book which you loſt*; not, I found the book *which* you loſt *it.*

5. A *vocative* word, or clauſe denoting a thing called, or addreſſed to, is dependent; as, how will they, *wretches* bear to ſtand! *&c.*

Some Sentences for the Exerciſe of Parſing.

The noun and *adject.* A good boy; a pretty book; a ſwift horſe; a ſoft ſtone; a naſty, drunken ſot; a fooliſh, idle, lazy boy.

The ſubject and *verb.* The good boys learn; a naughty girl plays: we hear; I did write; he ſhall play: we may read; ye might ſee.

With the object. A good boy reads his leſſon; they may ſee the church.

With the adverb. The child reads prettily; the ball'd horſe runs well; when Tom. comes, then I'll go; a fool ſeldom thinks aright.

With the prepoſition. We are in the ſchool; you are without the ſchool: a boy will never be a ſcholar without diligence.

With the conjunction. I am come, and he is gone; I will ſpeak, if you'll hear.

With

With the interjection. O James! how you ſpend your time in idleneſs—the poets tell us, that *Phaeton* fell from heaven into the river *Po* in *Italy*, and, alas! was drown'd there.

Note, here the learner is to be aſked, what part of ſpeech ſuch a word is, and of what number, perſon, mood, tenſe, *&c.* and how he knows.

CHAP. VI.

Some of the Prepoſitions explained.

About,	Denotes
NEAR to,	He came *about* noon.
Compaſs round,	A wall *about* the city.
Of, or concerning,	He talks *about* the war.
After,	denotes
Later time,	Chriſt came *after* John.
According to,	He writes *after* his copy.
Againſt,	denotes
Oppoſition,	A war *againſt* Spain.
Near, or cloſe to,	Nail'd *againſt* the wall.
Over-againſt,	Is directly oppoſite.
He lives	*Over-againſt* the church.
At,	denotes
Near to,	He expired *at* the fountain.
In a place,	He lives *at* London.
Buſy about,	He is *at* his ſtudy.
Among, or *amongſt*,	denotes
In the midſt of,	Or one of many.
As, *amongſt* the croud,	*Among* the five.
Between, or *betwixt*,	denotes
In the middle part,	As to two.
As, he came *between*	One and two.

Before,	Denotes
Former, in time,	Abraham *before* Chriſt.
Former, in order,	March'd *before* his men.
Sooner than,	I'll die *before* I'll tell.
By,	denotes
The cauſe,	The world made *by* God.
The means,	Kill'd *by* his enemy.
Inſtrument,	Wounded *by* his ſword.
Near to,	He ſtands *by* the brook.
Alone,	He ſits *by* himſelf.
Adhering to,	I'll ſtand *by* you.
Beſide, or *beſides*,	denotes
Near to,	He ſits *beſide* me.
More than,	One *beſides* the ten.
Except, or but,	None *beſides* my ſon.
Out of order,	He's *beſide* himſelf.
From,	denotes
Moved away, abſent,	He's gone *from* us.
Beginning of order,	*From* the creation.
Privation,	He took all *from* me.
By, becauſe of	More glory *from* that.
* *For,*	denotes
The uſe, or benefit,	He bought *for* me
The end, or purpoſe,	A chick *for* my ſupper.
On one ſide or party,	He's *for* the Whigs.
Fitneſs or unfitneſs,	A hat too big *for* me.
Exchange, inſtead,	Sugar *for* my cheeſe.
Inſtead, or place of,	I'll write *for* you.
In regard of,	Lives too high *for* his eſtate.
During,	He lives *for* ever.
Becauſe of,	She's ſick *for* grief.
Concerning,	As *for* me, I'll go.
Notwithſtanding,	A fool *for* all his wit.
In,	denotes
The time when,	He dy'd *in* the ſpring.
Place of reſt,	He lives *in* London.
Among,	Not one *in* twenty.
Upon,	With a ſmile *in* his face.

* *(For)* the conjunction, denotes by *reaſon*, or *becauſe*.

In,	denotes
Againſt,	Ran his pen *in* my face.
Cauſe, or motion,	Kill'd him *in* revenge.
By, or with,	Rich *in* lands.

Into,	denotes
Change,	Turn'd *into* wine.
Place, after, motive,	Went *into* the church.

Of, Denotes, that one thing has a relation to another; as, its

Effect,	The temple *of* Solomon.
Cauſe,	The Maker *of* the world.
Part,	The nib *of* the pen.
Poſſeſſion,	The flock *of* Damon.
Subject, *active*,	The knowledge *of* God (his.)
Object, *paſſive*,	The knowledge *of* God(ours.)
Superlative,	The beſt *of* the ſick.
	It alſo denotes
Collection,	An handful *of* flowers.
Partition,	Nine *of* the ten dy'd.
The means by,	Dy'd *of* a fever.
The matter about,	I ſpeak *of* virtue.
Matter out of,	A cup *of* ſilver.
From,	South *of* Briſtol.

Off,	denotes
Separate,	He put *off* his hat.
Delay,	He puts me *off* ſtill.

On, or, *upon*,	denotes
The time when, in,	*On* that day.
Upper part,	Lay it *upon* the table.
Contrary of, *off*,	Put *on* your hat.
Concerning,	Agreed *upon* the matter.
Juſt then,	*Upon* that he run away.
Buſineſs, about,	Gone *on* hunting.
After,	Line *upon* line.

Out, or *out of*,	denotes
Abſence, as from,	He's gone *out of* town.
The cauſe, or reaſon,	He did it *out of* ſpite.
Paſt,	*Out of* date or faſhion.

Over,

Over,	denotes
Place above,	Clouds *over* our heads.
Place beyond,	Gone *over* the ſeas.
Exceſs,	Not *over* nice.
Quite through,	Spread all *over* the town.
A leaving off,	Given *over* trade.
Broad,	A mile *over*.

To, or, *unto*, denotes, or makes out the perſon or thing,

Endowed,	Given *to* you, ſold *to* me.
Addreſſed,	Spoke *to* me, told *to* him.
Compared,	John is like *to* James.
Benefitted,	A kindneſs *to* me, *&c.*
	After motion, it denotes
The place whether,	I went *to* London.
The perſon whom,	He came *to* me.
	It alſo denotes
The uſe of a thing,	A pen *to* write with.
In this, on the,	*To* day, *to* morrow.
For,	Money *to* her portion.
About,	He ſpeaks *to* that.

Through,	denotes
Place from ſide to ſide,	Ran *thro'* the river.
The means,	'Twas all *thro'* you.

Under,	denotes
Lower in place,	It lies *under* your feet.
Time, whilſt,	*Under* the reign of, *&c.*

With,	denotes
Union, or company,	He dined *with* me.
The means by,	Wounded *with* a ſtone.

CHAP. VII.

Of the Points, Pauſes, &c. *uſed in Writing.*

1. A *Comma* (,) divides the leſſer parts of the ſentence; at which pauſe till you can ſay, *one.*

2. A *Semicolon* (;) divides the greater parts of the ſentence; at which pauſe till you can tell, *two.*

3. A *Colon* (:) is put when the ſenſe, not the ſentence, is complete; where pauſe till you may tell, *three.*

4. A *Period* (.) is put when the ſentence is fully ended; where pauſe till you may tell, *four.*

5. An *Interrogation* (?) is uſed when a queſtion is aſked; at which ſtop as at the colon.

6. An *Exclamation* (!) is uſed when we admire, or wiſh, &c. pauſe as at the period.

7. A *Parentheſis* (()) includes what is put in by the by, to limit the ſenſe.

8. *Brackets* ([]) include ſomething remarkable, or explicatory.

9. A *Quotation* (“”) is ſet at the beginning and end of any thing taken from another writer.

Examples of all theſe together.

Slander, a vice hateful in its nature, and dangerous in its conſequences, is become too faſhionable; and meets with continual encouragement from the little pretenders to wit: Yet the wiſe, [the truly wiſe] *will dare to oppoſe it, and check* (at leaſt endeavour to check) *the ſallies of infamous tongues, tho' at the hazard of being ſlandered themſelves. Heroic bravery indeed! But where ſhall we find it? May we not rather ſay with the Apoſtle in another caſe?* “ all the world is become guilty.”

10. *Apoſtrophe* (') is placed over a word where a letter is left out; as, *lov'd*, for loved; *tho'*, for though.

1. An

1. An *Aſteriſm* (*) refers to ſomething in the margin; if ſeveral of them ſtand together, they denote ſomething left out.

2. An *Accent* (´) denotes a particular ſtreſs of voice is to be laid on the ſyllable over which it's put; as, *Advérſity.*

3. A *Breve* (˘) is ſet over a ſhort ſyllable; thus, *bŏdy.*

4. A *Long* (¯) is placed over a ſyllable of a long ſound; as, *prūdence.*

5. A *Diæreſis* (¨) divides a dipthong into two ſounds; as, in *Piërian*, the *i*, and the *e.*

6. An *Hyphen* (-) ſhews ſyllables of a word, or parts of a compound to be joined; as, *cart-rope*, *mat-ter.*

7. A *Caret* (^) is ſet under a line to denote ſomething left out; as, *when I* ^ *came to London.*

8. A *Circumflex* (ˆ) is ſet over a vowel to denote a long and grave ſound; as, in *Euphrâtres.*

9. An *Index* (☞) directs to ſome remarkable paſſage.

10. An *Obelisk* (†) and *Parallels* (‖) refer to ſomething in the margin.

11. An *Ellipſis* (—) is uſed when ſomething is left out; thus, K——g, for *King.*

12. A *Section* (§) ſhews the parts of a chapter, or book.

13. A *Paragraph* (¶) comprehends ſeveral ſentences under one head. The character is ſeldom uſed but in the bible.

CHAP. VIII.

Some of the moſt common Abbreviations.

A. or *An.* anſwer.
A. B. or *B. A.* Batchelor of Arts.
A. D. Anno Domini, or, in the Year of the Lord.
A. M. or *M. A.* Maſter of Arts.
B. D. Batchelor of Divinity.
C. C. C. Corpus Chriſti College.

Cent. Centum, or an hundred.
D. D. Doctor in Divinity.
Dr. Doctor; alſo debtor in Accompts.
Dº, or *dit. ditto*, or the ſame.
E. g. or *ex gr. exempli gratiâ*, or for example.
F. R. S. Fellow of the Royal Society.
i. e. id eſt, or that is.
J. H. S. Jeſus Hominum Salvator, or Jeſus the Saviour of Men.
Ibid. or *ibidem*, or in the ſame place.
J. D. Juris Doctor, or Doctor of the law.
Id. idem, or the ſame.
Kt. or *Knight*, Knight.
L. C. J. Lord Chief Juſtice.
LL. D. Legum Doctor, or Doctor of the Laws.
Math. Mathematicks.
M. D. Medicinæ Doctor, or Doctor of Phyſick.
MS. Manuſcript.
MSS. Manuſcripts.
M. S. Memoriæ Sacra, or Sacred to Memory.
N. B. Nota Bene, Mark well.
N. L. Non Liquet, or it appears not.
N. S. New-Stile.
O. S. Old-Stile.
Pen. or *penult.* the laſt but one.
Per Cent. by the hundred.
Philom. Philomathes, a Lover of Learning.
P. G. Profeſſor in Greſham College.
M. of Muſick.
Aſt. of Aſtrology.
P. S. Poſt ſcriptum, Poſtſcript, after written.
Q. Queſtion, or Queen.
q. d. quaſi dicat, as if he ſhou'd ſay.
S. or *St.* Saint.
S. T. P. Sacræ Theologiæ Profeſſor, i. e. Profeſſor, Doctor in Divinity.
Sc. Scilicet, to wit, or that is.
Sr. Sir.
Ult. Ultimus, the laſt.
V. Vide, i. e. ſee.
Viz. Videlicet, you may ſee, or, to wit.
V. D. M. Verbi Dei Miniſter, i. e. Miniſter of the Word of God.
&, or &, *et*, and.
&c. &c. *et cætera, i. e.* and ſo forth.

Note, That the Abbreviations always take the Note of a Period after them, thus (*D. D.*)

An

An ABSTRACT of RHETORIC.

1. *Rhetoric*, is the art of ſpeaking well, in order to perſwade; its parts are four; *viz. Invention, Diſpoſition, Elocution* and *Delivery.*

2. *Invention*, is the finding out of what is proper to be ſaid.

Conſider well the general nature and particular properties of the ſubject.

Keep the nature, end, and deſign of the ſubject always in view.

3. *Diſpoſition*, is the proper placing of all the parts of a diſcourſe.

Its parts are four; the *Exordium, Propoſition, Confirmation, Concluſion.*

The *Exordium* opens the deſign of the diſcourſe, to ingratiate with the hearers.

The *Propoſition* propoſes the matter of the diſcourſe, to inform the hearer.

The *Confirmation* proves and illuſtrates the propoſition, to gain aſſent.

The *Concluſion* briefly rehearſes, and winds off with vehemence.

1. *Elo-*

REMARKS.

1. I have only juſt given the learner a general idea of this art: Thoſe that would have an exact and full knowledge of theſe things, ſhould read the beſt authors, and conſult the beſt criticks.

3. Some reckon them ſix, (*viz.*) *Exordium, Narration, Propoſition, Confirmation, Refutation, Concluſion.*

1. *Elocution* is the diction, or language, it consists of *Elegance*, *Composition*, and *Dignity*.

Elegance, is the choice of proper words, *clear*, *genuine*, and *pure*.

Composition, is the due ordering of words in a period.

Dignity, gives life and spirit to the words by *Tropes* and *Figures*.

Under this head of *Elocution* comes *Style*.

2. *Style*, is the mode or manner of expression; *plain*, *mean*, and *sublime*.

3. In a *plain style*, the expression should be *pure* and *neat*, but unadorn'd. It has for its subjects, things ordinary and common.

4. In a *mean style*, or middle, the expression is more lively and adorn'd. Its subject is, any thing of an indifferent nature.

5. In the *sublime*, the expression should be strong and magnificent; exciting noble ideas. The subject, whatever, is great and uncommon.

Faults of *Style*.

The *plain* style should not creep, vulgarly low;
Nor the *sublime*, with far-fetch'd rantings glow.

Of the Epistolary *Style*.

9. In general, write just as you think, avoiding studied phrases.

Letters of business, shou'd inform in plain and few words.

Letters of entertainment, persuasion, condolence, *&c.* may use ornaments; but an unaffected, easy, neat expression should shine thro' all.

1. *De-*

1. *Delivery*, and *Pronunciation*, though much the ſame, may be thus diſtinguiſhed.

2. *Pronunciation* is the utterance of *Words* according to their proper quantity and accent, and is properly a part of grammar.

3. *Delivery* is the uttering of a *diſcourſe* with proper *voice* and *geſture*.

4. The *voice* ſhould be *full*, *clear*, *eaſy*, *diſtinct* and *flexible*.

5. *Emphatical* words demand a particular ſtreſs of voice, becauſe they ſhew the chief deſign of the clauſe; as, with *this ſword* he ſlew my father; *Shall I flee?*

6. *Oppoſite* words, and ſuch that mutually anſwer to one another, are emphatical; as, *if* yóu *run*, I'll *run*.

7. In oppoſition to *walking*, I ſay, *we* róde *to London*.

8. In ſhewing the place, we ſay, *we rode to* Lóndon, *not* Yórk.

9. The Emphaſis ſometimes removes the accent; thus, *the ſun ſhines on the* juſt *and* únjuſt; otherwiſe *unjúſt*.

10. *Poetry* is to be read, with accent and emphaſis, as *proſe*; as *háppy am I, ángels guard me*; and not *hap-*

REMARKS.

1. Take care of an invariable uniform tone of voice on the one hand, and of *canting* on the other. To *cant*, is to lay an accent and emphaſis where there is none; or to raiſe and fall the voice unnaturally, ſomewhat like ſinging; than which nothing can be more diſagreeable in a reader or ſpeaker. *Si cantas malè, cantas; ſi legis, cantas*; ſaid *Cæſar*, reproving a bad reader; *i. e.* If you *ſing*, you *ſing* ill; if you *read*, you *ſing*.

5. Here you have a very ſtrong accent on *this*, implying, that ſword in diſtinction from any other. *Note*, where you find this daſh (') over a word in the following examples, it denotes, you are to raiſe your voice a little. The reader may ſee a fuller account of pronunciation, as it relates to reading, in Dr. *Watts's art of reading*, and very uſeful book for Engliſh ſcholars.

py am I, angéls, &c. Again, *hóv'ring on wing, under the cópe of hell.* Milton.

And not *hov'ríng on wing, undér the cope of hell*, as is common.

1. If a word admits a different accent, favour the meaſure; as *wide ávenues to cruel death*; or, *wide avénues to the grave.*

2. The *voice* ſhould agree with the nature and ſtile of the diſcourſe;

3. In *argument*, plain and diſtinct; in *confutation*, ſevere; in *illuſtration*, ſtrong and lively.

4. The different paſſions of *anger, pity, love, joy, grief, fear*, require a voice agreeing with them.

5. *The geſture*, or *action* (the ſpeech of the body) ſhould be, *decent, moderate, unaffected*; (i. e. *eaſy*) *various*, and *proper* to the nature and ſtile of the diſcourſe.

6. The *countenance*, and *right hand*, are principally to be regarded in geſture. Therefore, let

7. The *countenance* naturally conform to the *paſſions.*

8. By *the hand*, we *demand, call, threaten, deteſt, admire*, &c.

The chief Tropes and Figures explain'd.

Chief TROPES, *ſeven.*

1. A *Métaphor*, in borrow'd words compares:
Thus, (for exceſs) we ſay a flood of tears.

1. A

REMARKS.

A Trope, from τρέπω, *verto*, to turn, is the changing of a proper word for one leſs proper, but more beautiful. Tropes affect ſingle words only; but figures regard whole ſentences.

1. This is the moſt frequent and lively of all Tropes: It is the putting of one word for another, from ſome likeneſs between them: thus taſting, ſeeing, feeling, &c. are put for knowing: and thus God is called our ſhield, *i. e.* defence.

1. A *Métonymy*, takes ſome kindred name:
Juſt heaven (for God) confounds their pride with ſhame.

2. *Synécdoche*, takes whole for part, or part for whole:
While o'er thy roof, (for houſe) loud thunders roll.

3. An *Irony*, the quite reverſe intends:
What? leave me in diſtreſs—right truſty friends.

4. *Hypérbole*, the truth of things exceeds.
Swifter than winds a-croſs the plain ſhe ſpeeds.

5. An *Allegory*, a trope continu'd call:
The talleſt oaks muſt down,—for pride muſt fall.

6. A *Catachréſis*, words abus'd implies:
Aloft in air he ſails,—that is, he flies,

TROPES leſs proper, five.

7. In *Metalépſis*, ſeveral tropes conjoin:
Finiſh the glaſs,---that is, drink all the wine.

8. *Litótes*, to affirm ſlightly denies:
Theſe I diſpiſe not,---that is, highly prize.

REMARKS.

1. This puts one word for another, from ſome cloſe relation or mutual dependence between them; thus, cauſe is put for effect, ſubject, or thing, for its adjunct, or circumſtance; means, for the end; poſſeſſor, for the poſſeſſed: and the contrary; as, I read *Milton*; *i. e.* his works; my pen, for myſelf, *&c.*

2. The roof is part of the houſe: thus, we ſay ſo many ſouls, for men; and a thouſand for any number, more or leſs: and thus ſingulars are put for plurals, and *vice verſâ*.

3. That is falſe friend; and ſo good boy for bad boy.

4. Thus ſwifter than thought, and ſlower than a ſnail.

5. By this, we mean ſomething different from the literal expreſſion: of this kind are the parables in ſcripture. When it is a ſhort, common ſentence, it is called *paræmia*, a proverb. When very obſcure, *ænigma*, a riddle.

6. So, a ſilver ink-horn, a wooden tomb-ſtone.

7. Here finiſh is a metaphor, and glaſs a metonymy.

8. Thus we ſay, I don't commend you, for I blame you.

1. *Antonomáſia*, names, from art or country gives:
The poet's (Virgil's) work immortal lives.

2. By *Sarcaſm*, we inſult, deride, and ſcorn:
How will the fatal ſtring that beauteous neck adorn!

3. *Charientíſmus*, ſoft'ning terms will chuſe:
Good words, I pray,---kind heaven, ſend better news.

Chief FIGURES, *twenty-four.*

4. By *Ecphonéſis*, we exclaim with heat:
O unexpected ſtroke! O baſe defeat!

5. *Apórias*, doubt, and with ourſelves debate:
Shall I then fly? no,---whither, fly from fate?

6. An *Erotéſis*, aſks, appeals, demands:
Why hence? can you be ſafe in barb'rous lands?

7. *Apóſtrophe*, t' addreſs, turns from the theme:
He dies,---fade, ye fair flowers! be dry, thou ſtream!

8. *Epiphonéma*, makes remarks i' th' cloſe:
By my own hand ſhe dy'd---ſo vaſt my woes!

9. *Prolépſis*, to prevent, objects, and anſwers too:
Great things you'll ſay, but not too great for you.

1. A

REMARKS.

1. A kind of metonymy, by which we call a cruel man, a *Nero*; and *David*, the Pſalmiſt; *Cæſar*, the Roman, *&c.*

2. So, hail king of the *Jews!* cry the mob to *Jeſus*. This, and the next, are a kind of irony.

4. By this figure, we alſo expreſs our admiration, wiſhes, hatred, *&c.* See Pſal. lxxxiv. 1. and lv. 6.

5. This debates with ourſelves; the next, with others, by way of expoſtulation. This 6th, is alſo called *Anacœnoſis*.

7. By this, a perſon in heat, directs his diſcourſe to, or calls upon, God, angels, and inanimate things, by turning off from the ſubject in hand.

8. This makes a ſort of inference from the matter; and ſometimes throws in a pithy ſentence.

9. Hereby, a perſon is before-hand with his adverſary, and keeps him from entangling his ſubject.

1. A *Synchoréſis*, grants, the point to gain:
She's fair, has wit, 'tis true; but then ſhe's vain.

2. *Epítropes*, permit, and yet reprove:
Rage on, turn fury, hate the name of love.

3. *Apoſiopéſis*, hides, by ſudden pauſe:
Yes, vileſt, I'd---but, 'tis too baſe a cauſe.

4. *Apóphaſis*, omits, but means the more:
Oaths, I paſs by, thefts, bribes, and rapes in ſtore.

5. *Proſopopœia*, perſons makes of things:
The mountains clap their hands, the valley ſings.

6. *Hypotypóſis*, paints, deſcribes to ſight:
He comes,---his chariot clouds, his garments light.

7. *Periphraſis*, takes many words for one:
Now night's pale empreſs, quits her ſilver throne.

8. *Antitheſis*, does contraries oppoſe:
He baſely ſlights his friends, and courts his foes.

9. An *Increméntum*, adds, and amplifies:
Fearleſs of ſeas, of ſtorms, and melting skies.

1. *Pa-*

REMARKS.

1. This freely gives up ſeveral things that might otherwiſe be inſiſted on, in order to gain ſomething more advantageous.

2. This is ſomewhat like the laſt, but more paſſionate and moving; the language of perſons in the laſt extremities, when they ſee all other arguments in vain.

3. The manner of perſons in anger, or fear.

4. This aggravates the crimes ſo mentioned, by a ſeeming ſlight. It is alſo called *Paraleipſis*.

5. By this, virtues and viees are introduced as real beings. It gives life and voice to woods and ſtones. *Apoſtrophe*, is often built on this; and likewiſe the two next.

6. This is lively deſcription.

7. That is; it is day-light, when the moon's light is loſt to us. Thus death is called the king of terrors.

8. Is called alſo *Enantioſis*. Thus we ſay flattery begets friends; plain truth, hatred.

9. It proceeds by regular ſteps to riſe or fall, *Rom.* viii. 29, 30.

1. *Parábole*, by ſimilies compares:
Her eyes are ſparkling like the radiant ſtars.

2. *Anáſtrophes*, ſuſpence, by inverſion bring:
Of blaſted hopes, and withering joys---I ſing.

3. In *Oxymóron*, contradictions meet:
What's love? *a pleaſing pain, a bitter ſweet.*

4. *Metábaſis*, removes from thing to thing:
Thus far of war,---now thee, ſweet peace, I'll ſing.

5. *Synónymy*, takes words in ſenſe the ſame:
Endleſs, immortal, never-fading fame.

6. A *Syndeton*, the joining word denies:
Haſte out, ſet ſail, purſue, row ſwift; he flies.

7. A *Polyſyndeton*, inſerts the joining word:
Vice brings us wants, and plagues, and fire, and ſword.

8. *Paranomáſia*, gingles in like ſound:
Falſe friends, turn'd fiends, gave me this mortal wound.

9. A *Synanthræſmus*, ſums up things in brief:
At once, ſhe's widow, ſtrumpet, bawd, and thief.

FIGURES uſing Repetitions and Turns, ten.

10. *Clímax*, by ſteps will the ſame word recall:
Beauty brings ſtatt'ry, ſtatt'ry pride, and pride our fall.

1. *Aná-*

REMARKS.

1. This differs from a metaphor, as it introduces the compariſon by *like, ſuch, ſo, as*, &c.

2. This cannot be ſufficiently diſplayed in one line. It raiſes the expectation, and ſuſpends the ſatisfaction of the reader, till the cloſe of the period. See *Milton's Paradiſe loſt*, B. iv. verſe 641, *&c.*

4. This alſo ſometimes leaves its own ſubject, and returns to it again, which is called digreſſion.

6. Here *and* is left out at every comma. This figure, and the next, tho' oppoſite, are very beautiful, when properly uſed.

10. *Climax*, amplifies, but more ſtrictly than the *Incrementum*; by the repetition.

1. *Anáphora*, each clauſe alike begins:
Love hides her faults; love hides her very ſins.

2. *Epiſtrophe*, each clauſe alike concludes:
What ills ariſe from feuds! oh fly theſe feuds!

3. *Epanalépſis*, begins and ends the ſame:
Shame! the death of ſouls! tormenting ſhame!

4. *Anadiplóſis*, doubles the ſame word:
And feaſt on joys; joys thoſe bleſt worlds afford.

5. *Epanorthóſis*, to correct recals:
O baſe! baſe did I ſay? moſt cowardly Gauls!

6. *Epizéuxis*, adjoins to ſhew concern:
Theſe horrid! horrid ſins! make Britain mourn.

7. *Ploce*, for characters repeats the name:
Cæſar, like Cæſar then, triumphant came:

8. *Polyptóton*, in different caſe repeats:
Thus hand to hand, he arms, with arms defeats.

9. *Antanacláſis*, in different ſenſe revokes:
Sound the dire blaſt; the ſound ſhall rend the rocks.

NOTE,

REMARKS.

2d, and 3d. Theſe two connected in one, are called *Symploce*; as, *ſing praiſes to our God, ſing praiſes, to our king ſing praiſes*, Pſal. xlvii. 6. When the middle clauſe is alſo repeated, it is called *Epanodos* as, *you ſteal to ſpend, and ſpend whatever you ſteal.*

4. That is the ſame word, is called over again, to enlarge further upon it; and enforce the ſenſe, *Rom.* viii. 17.

5. This does not always repeat; as, *He's an enemy, nay, worſe, a treacherous friend.* It alſo rejects with imprecation; as, *Forget thee! no; ſooner ſhall,* &c.

7. That is like himſelf, great and ſucceſsful. So, *my friend's a friend indeed,* (*i. e.*) ſuch a friend as he ſhould be, faithful.

8. Uſes the ſame word, with a different prepoſition before it.

9. Here the firſt *ſound*, is a verb, the other a ſubſtantive.

I have not here inſerted all the tropes and figures named by Rhetoricians; but only ſuch as are moſt ornamental and uſeful. Thoſe that have a mind to go further in this engaging ſtudy,

NOTE,

Let Metaphors, *with words they dreſs agree;*
And all your Tropes *be clear, conſiſtent, free.*
Your figures few, *ſhou'd juſt ideas raiſe;*
Adorn the ſenſe, and animate the phraſe.

The chief Grammatical Figures, nine.

1. A *Pleonáſmus*, needleſs words aſſumes:
I ſaw him (with theſe eyes) *ranſack the rooms.*

2. *Parentheſis*, is independent ſenſe:
A clauſe (thus clos'd) *within a double ſenſe.*

3. *Antimerías*, the parts of ſpeech exchange:
I've new (for newly) *ſet this beauteous range.*

4. *Proſthéſis*, does at the beginning add:
As, thus begirt (*for girt*); yclad (*for clad*).

6. *A-*

REMARKS.

ſtudy, will do well to peruſe the ingenious Mr. *Blackwall*'s Introduction to the Claſſicks, where the moſt material tropes and figures, are beautifully and judiciouſly explained. Nor ſhould they omit Mr. *Holmes*'s art of Rhetoric, or Elements of Oratory, which is the compleateſt *ſyſtem* I have ever ſeen; and publiſhed ſince theſe papers were drawn up for the preſs.

1. Here *theſe eyes* are needleſs, unleſs for emphaſis.

3. Here *new*, the adjective, is put for *newly*, the adverb.

The laſt ſix here mentioned, are in general called *Metaplaſmus*, a transformation: to which, we may add, *Antitheſis*, which changes the letters; as, expreſt, for expreſs'd. When one number, perſon, tenſe, *&c.* is put for another; or one word for another, it's in general called *Enallage*, interchanging; as he appears, the preſent; for, appeared, in the imperfect tenſe, *&c.* A change of perſons and tenſes are beautiful figures in Rhetoric.

Enallages, for part, put preſent tenſe:
William appears (for appear'd) our juſt defence.

Enallages, in haſt change perſons too:
How unconcern'd he *ſits!* thou *wretch, adieu!*

Ellipſis, has already been ſpoken to; to which may be reduced, ſeveral grammatical figures of little importance; ſuch as Evocatio, Zeugma, *&c.* See *Holmes*'s Gram. Page 74.

1. A *Paragóge*, adds, but at the end:
Thus, chick *wrote chicken*, *may the verſe amend.*
2. *Aphæreſis*, beginnings takes away:
Thus 'till (*for* untill); *gan* (*for* began) *ſay.*
3. *Apócope*, cuts off at th' end, and ſo:
We, *for t,h,o,u,g,h*, *write t,h,o'.*
4. *Syncope*, middle letters quite removes:
This, *ne'er* (*for never*); *o'er* (*for over*) *proves.*
5. *Tméſis*, a word does by a word divide:
How wide *ſoever*; *for howſoever wide.*

An Explanation of the Names of the Tropes and Figures.

Allegory,	A ſpeaking otherwiſe.
Anacænóſis,	Communication.
Anadiplóſis,	Redoubling.
Anáphora,	Rehearſing.
Anáſtrophe,	Inverſion, Suſpence.
Antimería,	One part for another.
Antítheſis,	Oppoſing.
Antanacláſis,	Revocation.
Antonomáſia,	Exchange of names.
Aphaéreſis,	Taking from.
Apócope,	A cutting off.
Apóphoſis,	Omiſſion.
Aposiopéſis,	Suppreſſion.
Apóſtrophe,	Addreſs, turning off.
Apória,	Doubting.
Aſyndeton,	Not joining.

Catachréſis,	Abuſe.
Charientíſmus,	Smoothing.
Clímax,	A ſcale, or ſtep.
Ecphonéſis,	Exclamation.
Enantióſis,	Oppoſition.
Epanalépſis,	Taking back.
Epánodos,	Reaſcenſion.
Epanorthóſis,	Correction.
Epiphonéma,	Remark, applauſe.
Epítrope,	Permiſſion.
Epíſtrophe,	A turning to.
Epizeúxis,	Rejoining.
Erotéſis,	Iterrogation.
Hypérbole,	Exceſs.
Hypotypóſis,	Lively deſcription.
Increméntum,	Increaſing.
Irony,	Diſſimulation.
Litótes,	Leſſening.
Metábaſis,	Tranſition.
Metalépſis,	Tranſumption.
Métaphor,	Tranſlation.
Métonymy,	Changing names.
Oxymóron,	Sharp, fooliſh.
Parábole,	Compariſon.
Paréntheſis,	Putting in between.
Paragóge,	Producing.
Paronomáſia,	Naming near alike.
Periphraſis,	Speaking round about.
Polyptóton,	Various caſes.
Polyſyndeton,	Many joinings.
Pleonáſmus,	More than needs.
Paraleípſis,	A paſſing by.
Plóce,	Enfolding a hint.
Prolépſis,	Prevention.
Proſopopoéia,	Feigning Perſons.

Pro-

Proſthéſis,	Adding to.
Sárcaſm,	Bitter jeer.
Symploce,	Connection.
Synathraéſmus,	Heaping up.
Synéchdoche,	Comprehenſion.
Syncope,	Cutting out.
Synchoréſis,	Granting.
Synónymy,	Naming like words.
Tméſis,	Diviſion.

N. B. Since learned men do not agree about the accenting theſe words, I hope my reader will excuſe me if I have not hit upon his manner.

F I N I S.

ERRATA.

PAGE 5. line 2. for *ou*, read *o*, *u*. P. 20. l. 1. for *from* r. *form*. P. 21. l. 4. for *he*, *ſhe*, *he*, r. *he*, *ſhe*, *it*. P. 25. l. 1. for *ſign*, r. *ſigns*. Ib. l. 2. for *them*, r. *it*. P 34. l. 3. for *motion*, r. *motive*. Ib. l. 7. for *motive*, r. *motion*. P. 41. l. ult. for *and*, r. *a*. P. 46. fig. 6. for *A Syndeton*, r. *Aſyndeton*. P. 24. rule 7. between *perſon* and *it*, r. *(with the noun)*

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Quis, hic inquam, quis eſt, qui complet aures meas,
tantus & tam dulcis ſonus? Tull. de Som. Scip.

THE

A, B, C.

Eh, bee, see.

V. I. O.

n. u. h. m.

a. g. p. f.

Y. y. &

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